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Read: TUMBLING vs ACROBATICS by Rozanas

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The pertinent information contained in the article, 'YOU OWE IT TO YOUR CHILD', should be read by the parents of every student and potential student of your school...

'YOU OWE IT TO YOUR CHILD' is a helpful means of orienting those enrolling in your school for the first time.

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Dancing Star

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Sailor's Hornpipe--Martin and Lewis style. Dean Martin and Jerry Lewis make with a bit of the Sailor's Hornpipe as part of their recruit training in Uncle Sam's Navy. From the Hal Wallis Production 'Sailor Beware.' A Paramount picture.

Editor Gordon Keith
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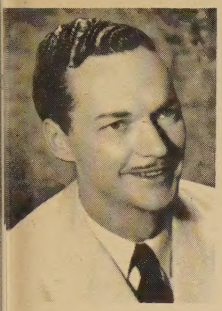

Dance Lines

by Gordon Keith

. WORD ABOUT 'SAMPLE COPIES', ISTRIBUTION AND SUBSCRIPTIONS

Occasionally a dance teach-r (non-subscriber) will write s lamenting the fact that he r she failed to receive certain ssues of the DANCING STAR and ould we kindly send the missed ssues. The purpose of this onth's column is to endeavor n explanation as to our method f distributing the DANCING STAR.

First, the magazine is ailed each month to our regular aid subscribers. Next, several housand names are selected from ur files, which include dance eachers, students and profes-ionals from every state in the .S. and Canada, and *sample opies* of the magazine are mailed o these addresses via 3rd class ail.. Our reason for using the ore costly 3rd class mailing rivilege, rather than the us-al 2nd class, is that there s no limit to the number of *ample copies* we can mail out ach month.

Our purpose in sending the *ample copies* each month is two-old. In the first place, it ives our advertisers greater eader-coverage, for under this ystem many teachers and pro-essionals who do not subscribe o *any* dance publication read he DANCING STAR. Secondly, many of these readers become *paid subscribers*, which is pri-marily what we are after.

On occasion, someone who has sent in a subscription will fail to send in their remittance even though they have received a number of bills. We on the staff of the DANCING STAR feel that such neglect is not always brought about by the individual attempting to get something for nothing--but in many instances by sheer oversight or misunder-standing. For example: A teacher who has sent in her subscription to the DS may hear of another teacher who hasn't subscribed, but occasionally receives the magazine. The subscribing teacher may think, 'Why should I pay for a sub-scription when so-and-so gets the magazine free.'

As we stated earlier, our method of introducing the DS

(Concluded on page 9)

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Tumbling vs Acrobatics

JAMES A. ROZANAS

EDITOR'S NOTE: James Rozanas is one of America's best-known authorities on Acrobatics and Tumbling. Over the past twenty years he has taught numerous students, including many champions. Mr. Rozanas is a member of the National Association of American Gymnastic Coaches and the Gymnastic Society, University of Illinois. He is also the author of the book "Theory and Practices of Acrobatics and Tumbling," now in its 3rd edition.

What are you teaching, acrobatics or tumbling? I can visualize many of you now, thinking indignantly, 'Acrobatics, of course! My work has nothing to do with tumbling!' In fact, in conversations with over fifty of the nation's leading gymnastic coaches, I have yet to find more than two who were even able to give a proper definition of Tumbling.

The truth is that it is virtually impossible to teach Acrobatics without embodying the principles of Tumbling. Usually the very first trick taught by an acrobatic teacher is the *front* and *back somersault*, which, to be technical, comes under the heading of Tumbling.

The major technical difference between Tumbling and Acrobatics lies in the action and position of the back, and to a lesser degree, of the legs and arms. Also of importance is the speed used in approaching a trick or routine, and the elevation or height at which the trick is performed. At its simplest, in Tumbling the performer is round and small in action, while in Acrobatics the performer is arched and extended.

In the event you should ever have use for it I will attempt to give a concise definition of the two arts.

TUMBLING

In Tumbling, the impetus is derived from the pounding drive of the feet and legs onto the floor for height, plus the upward driving lift of the chest and arms to aid in attaining this height.

In performing somersaults the back is bent quickly forward, *after the initial drive*, the knees are brought up to the chest, and the hands grasp the knees or shins. These coordinated actions are performed for the purpose of making the entire body as small and round as pos-

(Concluded on page 13)

DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN.

DANCE MASTERS of CALIFORNIA

A One-Day Normal was held at the Bellevue Hotel in San Francisco, Feb., 3rd. Faculty members included: Gerald K. Girard, Ballroom; Betty Merriweather, Ballet; Glenn Shipley, Tap; Harold Mack, Acrobatic and Geraldine Vazquez, Spanish. Eleanor Edson Wiegand has a brand new baby girl, christened Maryse Gaye.

DANCE TEACHERS' CLUB of CONNECTICUT, INC.

The Club's meeting was held on Feb, 17th at the studio of Florence M. Greenland at West Hartford. Miss Tatania Chamie taught Ballet and Mr. Oreste Sergievsky instructed in Character. Florence M. Greenland was Mistress of Ceremonies and Jane Hart was Sergeant at Arms. Club members gave Mrs. Frances Deely Laverty, retiring President, a Ballerina Pin and Musical-Note earrings. The presentation was made by incoming President, Miss Isabel M. Roberts.

DANCE MASTERS OF OHIO

A one-day Convention and Banquet was held at Sheraton-Gibson Hotel in Cincinnati. Faculty: Josephine Ford, Acrobatic and Adagio; Charles Grass, Ballet and Tap; Gene Rollins, Character Esther Damaris Toy, Baby Work; Woods and Bray, Ballroom Exhibition.

DANCE MASTERS OF PITTSBURG

The Fort Pitt Hotel was the setting for a one-day Normal. The faculty included: Jules Stone, Tap; Hilda Butsova, Ballet; Ben Hasson, Acrobatic.

WASHINGTON, D.C. CHAPTER 17

A one-day Convention and Banquet was held at the Shoreham Hotel. The faculty included: Alice Bradfield, Acrobatics; Adelaide Courtney, Ballroom; Oreste Sergievsky, Ballet; Jules Stone, Tap; Audrey Winter, Children's Dance.

WESTERN NEW YORK STATE COUNCIL OF DANCING MASTERS

A winter meeting and luncheon was held at Hotel Buffalo, N.Y. The entire work was devoted to the theme 'For Children'. Faculty: Enid Ricardeau, Cecchetti Ballet, Spanish dance, children's forum. Gerald Cummins, children's novelty tap, forum.

ASSOCIATED DANCING TEACHERS OF SOUTHERN CALIFORNIA

A one-day Normal School and banquet was held at Hollywood Roosevelt Hotel, Feb. 10th. Faculty: Louis Da Pron, Tap; Margaret Ketchum, Hawaiian; Rae and Lance Stevens, Ballroom; Audrey Share, Ballet; Frances Bowling, Ballet; Howard Ruppre, Ballroom.

DANCE MASTERS OF WISCONSIN

The association presented a midwest convention with a varied educational program at Hotel Pfister, Milwaukee. Faculty included: Ann Barzel, Sylvester Smith, Grace Hansen, Valerie Wilson, Lois Martens and Joyce Lambrecht.

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TEACHERS and DANCERS in the NEWS

THIS COLUMN IS OPEN TO ALL TEACHERS AND DANCERS. If you have a newsy item send it in, we may be able to use it. Keep the news coming, but please keep your items short. (We reserve the right to edit all copy.)

AGVA WOULD ORGANIZE RESORT DANCE TEACHERS

A conference is being held at Miami Beach between the American Guild of Variety Artists and national Administrative Secretary, Jack Irving, and local dance instructors in an attempt to increase the employment of dance acts.

The AGVA would take action against dance teachers who instruct in hotels in resort areas.

The union contends that employment of regular dance acts is immediately cut off when a hotel allows a dance teacher to take over.

Organizing the dance teachers would undoubtedly upset present conditions. In many instances these resort teachers even pay for the privilege of getting pupils.

BALANCHINE LEAVES FOR EUROPE

George Balanchine, artistic director of the N Y City Ballet left the last of February for Milan where he is to stage his 'Ballet Imperial' for the La Scala Opera Company. Afterward he will go to Paris to arrange for the N Y City Ballet Company's engagement there in May. Balanchine plans to join the troupe on their Barcelona tour and will stay with them for the four-month European run, after which he returns to the Metropolitan Opera to stage the American premiere of Igor Stravinsky's 'Rake's Progress'. This will mark Balanchine's first Metropolitan stage directing assignment . However, from 1935 to 1939 he was the Met's ballet master.

JEROME ROBBINS HONORED

The N Y City Ballet honored Jerome Robbins, choreographer of 'The King and I', 'Call Me Madam', with an all-Robbins Night. The Ballet Company devoted the evening to four of the choreographer's dance works, namely: 'The Cage', 'Ballade,' 'Age of Anxiety,' and 'Pied Piper.' Jerome Robbins, the troupe's associate artistic director also dances with the company. (Continued on page 10)

In loving memory of Lola Menzeli who passed away March 11th, 1951. She was the wife of Senia Solomonoff, former member of the Russian Ballet, Metropolitan Opera House NY City and her partner for twenty-five years.

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Beatrice de Baltazar

CAPACITY CROWD AT L.A. PHILHARMONIC LAUNCHES BIG-TIME CAREER OF L. TRIANA

Although Luisa and Antonio Triana appeared with a small but well integrated company to frame their program of Spanish dances to a most enthusiastic audience of 'oles' was this memorable performance right here in L.A. that really proved that Argentinita was right when she claimed Luisa Triana would be the greatest of Spanish ballerinas.

The troupe presented a well balanced group of sixteen numbers. The theme throughout the evening was one of spontaneity and gaiety. Luisa proved she is a dance star of great magnitude. Not only are her movments fluid, but her piquant beauty adds dynamic tension to her lashing footwork. This carefully styled product of her famous father plus her own roguish glances and natal dignity, make her performance alone well worth while.

Antonio Triana, considered Spain's foremost dancer, was born in Seville. A professional at the age of nine, the protege of the great Otero, made his

(Concluded on page 14)

Upper photo: Luisa Triana. (A Constantine photo) Lower: Argentinita, and Luisa Triana with Antonio Triana, father of Luisa. At the Odeon Theatre in Buenos Aires the four year old Luisa danced the part of 'the other lady' with this famous pair.

LONDON'S TOP DANCE PRODUCER

Special to DANCING STAR from London, England, by W.G.Raffé

Before ever I met Joan Davis I knew she was good. I had seen plenty of her work from the 'front'; the most recent being the London Hippodrome show *Folies Bergeres*. For the benefit of DANCING STAR readers, she gave me some hints for any American dancers who might like to appear in London, in a 'J.D.' show. There is plenty of opportunity.

Joan Davis is herself a talented dancer, as well as a star producer. She came up the hard way--by work, and plenty of it. Several years of ballet lessons were followed by work in 'Modern'; this mainly with Doris Humphreys in USA, where she learned about American tap dancing. Consequently she does not ask dancers to do anything she can't do herself.

Add to this equipment the poise of a confident business woman, quick in the uptake and complete master of every aspect of stage production and you have a producer whose record balances her ability in direct tuition.

Joan Davis' recent productions include: 'Happy-Go-Lucky', 'Fancy Free', 'La Nouvelle Eve' (Paris) and 'Kaleidoscope (BBC, TV). Her latest, 'London Laughs' opens April

(Concluded on page 9)

SAVE THESE DATES!

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DANCE LINES (from page 3)

is by the mailing of *sample copies* to potential subscribers. True, one school may receive the magazine more frequently than another, but this does not mean that non-subscribers will continue to receive *sample copies* indefinitely.

We should like to point out that it takes both *paid subscribers* and *advertisers* to make any magazine, large or small, a success.

Inasmuch as the DANCING STAR is only $1.50 a year, or 12½ ¢ per month we feel that, in the 'World of Dance' this is a bargain hard to beat. By mailing in *your* subscription money *today*--you will be helping us to build a bigger and better DANCING STAR for tomorrow....

LONDON'S TOP DANCE PRODUCER
(Continued from page 8)

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How many of these smiling faces do you recognize? Left to right: James Selva, Betty Mae Harris and David Ringle. Back row: Rose Selva and Jack King. Betty Mae proudly displays her newly published 'Jitta Rhumba'. Jimmy Selva and Dave Ringle have combined their talents to bring to the dance-world original catchy tunes suitable for Ballet and Tap. The following numbers may be had in either sheet music or records: The Little Maid and the Beast, Be Smart Learn to Dance, Dance the Waltz of Yesterday, The New Soft Shoe, The Toy Ballet, Two Little Pink Ballet Slippers, There's Nothing Like Dancing and The Waltz of Love. (Grace Guest)

DANCE TEACHERS' ASSOCIATIONS
(Continued from page 5)

DMA CHAPTER NO. 3

The annual convention was held February 9th and 10th in the Galvez Hotel in Galveston, Texas. Over 300 registered for work. The faculty included: Mrs Gertrude Jory, Ballet; Buster Cooper, Tap; Oreste Sergievsky, Character; Sylvester Smith, Acrobatic and Adagio and Miss Louise Finley, Ballroom.

Miss Vida Godwin, honor member of Chapter 3 was the guest of honor at the banquet. A student floor-show followed in which many professional-like numbers were presented. Buster Cooper also gave several of his most interesting routines. The next regular meeting of the Chapter will be in October in Houston, Texas.

TEACHERS & DANCERS in the NEWS
(Continued from page 6)

BALLET THEATRE MAY PLAY ROXY

Plans are under way between the Roxy Theatre in New York City and Ballet Theatre to have the latter appear for two or more weeks sometime in April.

Playing a four-a-day vaudeville house would be a new venture for Ballet Theatre, and by the same token, it would be a decided change of policy for the Roxy to show an outside concert troupe. However, the vaudeville house did have Leonide Massine as its ballet master back in 1929.

Ballet Theatre had planned a European spring and summer tour but decided against it.

BLIND DANCER WEDS

Kathleen Frances May, former ballerina who lost her sight when stricken with glaucoma last summer, was married today (Feb 23rd) to Pfc. William Womack at the Holy Name Cathedral in Chicago.

TALLCHIEF TO PORTRAY PAVLOVA

Maria Tallchief arrived in Hollywood the latter part of February where she has been signed by MGM to play the part of Anna Pavlova in 'The One Piece Bathing Suit' which stars Esther Williams. Miss Tallchief is a member of the N.Y.City Ballet.

DMA Chapter 3, Left to right: Florrence Coleman Burnett, Emmamae Horn Buster Cooper, Louise Finley, Oreste Sergievsky, Judith Sproule, Vida Gouwin, Leona Mellen, Mary Alice Callahan, Gertrude Edwards Jory, Sylvester Smith, Dorothy Weikerth, and Mary Jo Weikerth. (Witwer)

MARY SKEAPING RETURNS

The School of Ballet Repertory, N.Y.City, will have a special course beginning July 7th. Arthur Mahoney and Thalia Mara, the school's directors, have divided the course into two divisions: (A) is for teachers and assistants. (B) is for intermediate and advanced students.

Highlighting the school's excellent faculty will be the return of guest teacher, Mary Skeaping, who, until recently, was Ballet Mistress of the Sadler's Wells Ballet Company.

Miss Skeaping will teach Act 3 of the 'Sleeping Beauty' in its entirety, including: solos, duos and group numbers.

Ballet technique will be taught by Thalia Mara, Arthur Mahoney and Hilda Butsova, with special emphasis on corrective teaching.

Bill Callahan, dancing star of 'Top Banana' will be on hand to instruct in Ballet Tap. For further information write Ballet Repertory, New York City.

PRIMUS TROUPE IN ISRAEL

The Pearl Primus dance troupe on its initial tour in Israel (Feb.) scored one of the biggest hits since the country's inception. Out of a total of twenty concerts the Primus troupe has played to Standing Room Only.

Barbara Williams, 21 year-old daughter of the former acrobatic team 'Zang & Todd' is following in the footsteps of her noted folks. Having worked most of the better San Francisco nite spots, Barbara is at present readying her versatile dance act for an Eastern tour.

"DIARY of a: CAREER GIRL"

Peachie Kane

This is the 2nd installment of an actual day by day diary written by dancer, Peachie Kane, who is at present furthering her theatrical career by studying at the Pasadena Community Playhouse. (Copyright 1952 by Danstar Press.)

Wed. Oct. 3rd

Well! Today was something! We had to act out plays in pantomime. The plays being spontaneous on the part of the students. Miss H. would ask one student to block a scene and create a situation using two other students as the actors. I had to portray the part of a prostitute. Of all things! Inasmuch as we had no time to study the characters we were to portray, it was rather difficult. However, I was complimented on my efforts, which was encouraging.

I received a message that Mr. Binder called. I phoned him and he told me he had spoken to the casting director. It seems they are not going to be casting this movie for 8 more weeks. However, Mr. B and his wife are coming out this week end to see me and pick up a photo as the casting director requested one. Tonight we got our library cards. Much outside reading is required here.

Thur. Oct. 4th

Well, today we had to eat spaghetti, in pantomime during rehearsal. We had to put certain situations across to the audience. I pretended I was on a date and my escort took me to his favorite spot. We couldn't talk, just act. Most everyone seemed to get it, and I was one of three who received no adverse criticism.

Lecture classes are as interesting as ever, even though a few of the students always try to throw the teacher off the track by using their smattering of Greek history to ask unnecessary questions....

Tonight a group of us went back to school to practice TAP. Very few of them have had any dance training. I really had a workout. The kids were all surprised at the way I danced....

Tomorrow we have dance class. I am very anxious to see what it's like...So far all but one girl likes the work here and she is definitely a misfit. She says; 'They shove theatre down your throat here...'

Fri. Oct. 5th

We had two projects today in rehearsal. 1-We had to pretend we were opening a box and let the audience figure out what we were doing. 2-We had to develope a situation. Mine was an expensive fur. The class applauded for one other girl and myself. We had to lift imaginary luggage, too, and develope a situation from that. It is very hard to pack an imaginary suitcase and lift it without changing its dimensions...

Tonight I had to make up my mind whether to go to a movie with the girls or stay and practice dancing. I practiced, but every time I'd get going some one would come along and ask me to teach them. Sometimes that can become quite maddening..

(Continued on page 19)

JAMES ROZANAS (from page 4)

sible. This is true of all forward, sideward, or backward somersaults. Furthermore, in Tumbling, all somersaults are picked up and performed at the highest possible level.

The running start is very essential in most Tumbling tricks in order to give them greater speed. However, Tumbling tricks done without a run are as a rule slower than most Acrobatic tricks.

Anyone doing aerial work using a trapeze, teeter-board, spring-board or trampoline is classified as a Tumbler.

ACROBATICS

In Acrobatics, the impetus for the revolution comes from the circular drive of the torso and arms. The back is extended and arched, and the legs are whipped over and around as a result of the speed and back action. In Acrobatics there is little or no leg drive.

In performing Acrobatic tricks the elevation is practically nil. Even aerials are performed at head level. Nearly all acrobatic tricks are executed without a running start.

The purpose of this article is not by any means to place the two arts in competition with one another. Both have their well deserved place in the repertoire of any capable teacher. However, I do think it most advisable that every teacher, dancer or gymnast have a clear understanding of the difference between Acrobatics and Tumbling.

-CURTAIN-

DANCE MASTERS OF MICHIGAN

The Theodore J. Smith Studio of Detroit was host to the club. The faculty included Betty Pendracki, Ballet; Eva Mc Keon, Hindu Tap; Floyd Zimmerman, Tap Terminology; Arlene Berry, Mambo.

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CECCHETTI MEMBERSHIP OPEN

Membership in the CECCHETTI COUNCIL OF AMERICA, INC., is now open to teachers and students.

With the recent opening of its ranks, 16 teachers from neighboring states joined the organization the first week. In the junior division 56 young people from 8 to 17 joined the same week.

The membership drive was opened with a refresher course for all new members as well as for non-members. The council gave over the first day to work in Ballet and Pantomime and closed the session for the Juniors with a motion picture on the dance.

Mrs. Sylvia Hamer, 2nd V.P. presented an original Ballet for students. Mr. La Bacz gave an hour of Pantomime. Mr. Jack Bickle was in charge of the motion picture 'Steps of the Ballet.'

The afternoon session was set aside for teachers. Mrs. Caryl Miller and Mr. Theodore J. Smith, 1st V.P. shared the refresher course in Grades 1 and 2. Olga Fricker presented enchainments in Grades 1 and 2 as well as an original dance. Mrs. Gertrude Edwards Jory, President, took over for grade 3 Ballet dance following Mrs. Enid Ricardeau's hour of Grade 3 Technique.

The next all day session will be March 23rd. Examinations in all Grades will be held March 3,4,5, and 6th at the Fisher YMCA, Detroit, Michigan.

LATE BULLETIN:
Oscar Duryea, beloved dance master and member of the Dance Masters of America, passed away March 7, 1952.

DANCINGLY YOURS, from page 7

Paris debut at sixteen and has since toured the world many times.

Another surprise of the evening was Juanita Moreno, a young Mexican dancer, who is pointed starward in this country.

Her BOLERO, the 19th century dance of Madrid from the celebrated operetta 'Dona Francesquita' established her worth. Miss Moreno commands an extensive repertoire, and we are bound to see and hear more of it as time goes on.

Gilda Fontana, a tall member of the corps, with flowing lines and tender rhythms, danced with handsome Ramon Molero who was able to hold his own with poise and assurance in the company of Antonio Triana.

The backdrop used in the first part of the concert blended too much with the costumes so that it confused rather than highlighted the action on stage.

Most of the program consisted of new numbers. Antonio stopped the show with his POLO, a most difficult flamenco rhythm called Bulerias, music by Albeniz. In the CUADRO FINAL, Antonio again gratified his exhuberant local followers with his forceful footwork, lightning like, yet softened with his expert handling. This former partner of Argentinita, Laura de Santelmo, Carmen Amaya, will make another world tour with one of the major concert managements as his sponsor.

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DISTINGUISHED ARTIST-TEACHER, male, recently arrived from Europe, interested in teaching Ballet and character dancing in an established school. References exchanged. Write Box E, % Dancing Star 376 Almaden Ave. San Jose, California .

Brise-ing Through New York

Just received news that Mrs. Cyril W. Beaumont, wife of the author and emperor-critic on ballet is quite ill in London We hope she recovers soon.

Hilary Grey of Surrey, England, is preparing a concert in November under the supervision of her dance instructor, Miss Fairbairn.

The Dancing Masters of Ohio had an elaborate Sunday program February 17th at the Sheraton-Gibson Hotel, Cincinnati, where a distinguished gathering was entertained by the charming hosts, the Loshins. Included in the gathering were: Mr. William J. Ashton, secretary of the Chicago National Association of Dancing Masters, Mr. and Mrs. Fred Hope, brother of Bob Hope, Marie E. Miller, Gwen Kagey and many others.

Regina Woody, former dancer and teacher who recently authored 'Student Dancer,' paid us a visit here in New York.

The celebrated authority on Hindu dances and author of 'The Gesture Language of the Hindu Dance' also dropped in to see us.

It was very delightful to observe at the Ohio dance teachers' meeting, the interest shown in the 'DANCING STAR' publication which was on exhibit there.

Josephine Ford of Huntington, W. Va., gave a remarkable exhibition with three tiny students at the Ohio dance meeting.

-SENIA SOLOMONOFF-

James Rozanas will teach a special acrobatic and tumbling course at the Mason-Kahn Studios in San Francisco beginning the week of July 20th. For further information write Stanley D. Kahn. (See school Index)

KEEPING OUR BALLROOMS WHOLESOME

According to the agencies who book orchestras and, the board managers, the lull in the Ballroom business, at least in the East, has been brought about in a great measure by dirty, run down ballrooms.

This negligence on the part of some dance hall operators has caused the Ballroom business to grow steadily worse. In other sectors of the country where the ballrooms are kept tidy and neat the band boys claim attendance is always up.

Agencies firmly state that west of the Mississippi, the band business is on the upgrade. The ballroom owners have played an important part in building up a substantial dance crowd by making their ballrooms attractively inviting as well as wholesome. This latter factor is of great importance if parents are to permit their offspring to attend public ballrooms with confidence. In many of these cities, parents are helping to promote these respectable dance places as regular date spots for the children.

Obviously, a shabby, run down dance hall is not conducive to wholesome entertainment and only tends to bring in the rough element, a thing the true wholesomeness of the Ballroom world can well do without.

Even the bands are reluctant to play these run down spots as the monetary returns are usually very low. The band men are not advocating a complete overhauling of the Eastern dance hall setup, but they are suggesting that some renovations be made.

According to the agencies an outlay of a little more than $1000, would put most of these run down ballrooms in presentable condition and in turn would help win back the drifting clientele.

-CURTAIN-

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NOTE: The publishers of the DANCING STAR have recently had a limited number of the DANCING STAR bound in hard covers. Each book contains all of the magazine's issues for the year of 1951 (Volume 1, Numbers 1 through 12) -Price $10.

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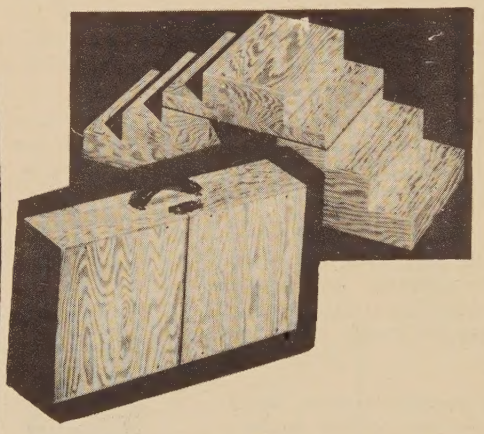

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DIARY OF A CAREER GIRL
(Continued from page 12)

Sat. Oct. 6th

Today I received a phone call from a very good friend of mine from home. He asked me to go out. I wasn't too anxious but I said I would, but that I had to be back at the dorm by eleven thirty. But when I introduced my friend to the housemother she smiled and said:

'Oh, Peachie, he seems like such a nice boy I'll give you one-thirty permission tonight.'

Sun. Oct. 7th

Went to mass at St. Andrews with some of the kids. Tony drove me home. Tony is a very interesting person. He is a bass player and has a terrific sense of humor...Spent the balance of the day memorizing lines for speech...

Mon. Oct. 8th

Had breakfast at the commissary. They had hotcakes, orange juice, and coffee for one selection. It's surprising how many kids are dieting. They are all aware that a person looks twenty pounds heavier on the screen. In the PM we had physical ed. We had to go to the cinema room in leotards and high heels to have our pictures taken. They said, 'Lights, camera, action,' and we had to walk across the stage, sit in a chair, get up and make our exit. ...And everyone was nervous.

Tues. Oct. 9th

Today we did compositions to music. It's really fun. There can be no dancing, only acting. It's funny how you can just sense the ones who have the 'feeling' and the ones who don't.

Wed. Oct. 10th

We practiced kneeling before royalty in rehearsal. It's surprising what a big difference small things make. In speech we had to recite. Now we are our worst critics. I never realized the mistakes I was making....

I took two dance classes today. It's wonderful. We dance on the roof and the breeze blows through....George Arvin came over tonight and asked me to read a script with him. He's a 2nd year student and is considered quite an actor. His parents don't want him to act because he had such a fine set-up in the finance business. He helps me a great deal. He told me that by the end of the year we'd be lucky to have half the class in school, as only that many will have the intestinal fortitude to stick it out. Such thoughts sort of frighten me...

(To be continued next month)

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